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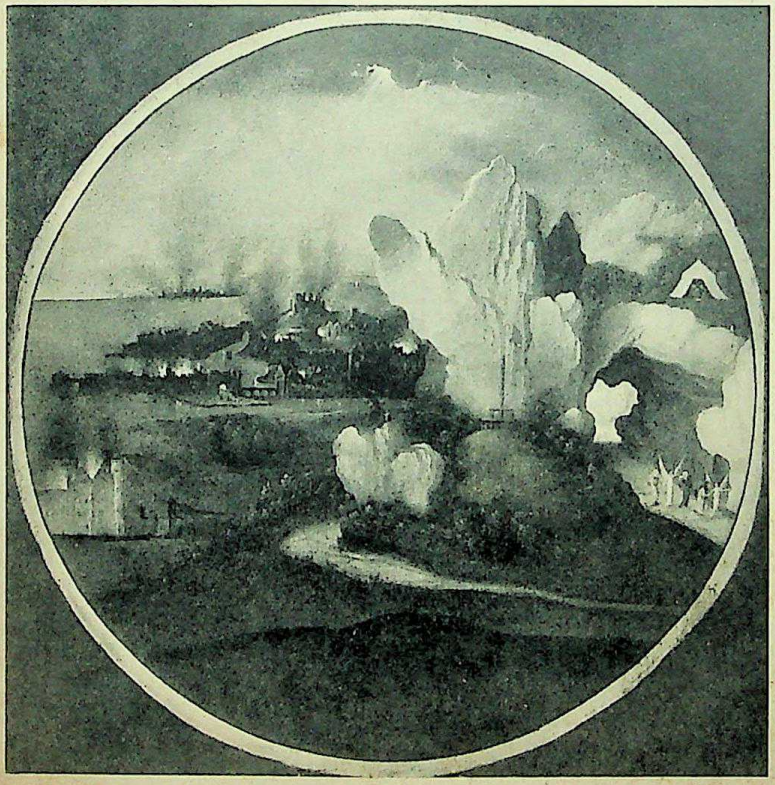

LOT AND HIS DAUGHTERS — JOACHIM PATINIER 1485–1524

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THOUGH but a limited selection from among the notable pictures in the gallery, the illustrations of this booklet range from the fourteenth century to the nineteenth, and include, except for the Spanish and German, all the principal Schools within that half-millennium of European painting.

More liberally represented than their fellow-artists of the North, the Italians yet lack two of their acknowledged masterpieces in the collection: Uccello's *Hunt* and Piero di Cosimo's *Forest Fire*, both pictures of a long, narrow format unsuitable for reproduction at the adopted scale. Even so, disproportion will be unavoidable, since the rigid exactions of the page reduces works utterly different in size to an area more or less uniform. It may be well then to remind the reader how much reproductions leave untold, and to point out that, for example, beside Bellini's *St. Jerome* (4) or Montagna's *Madonna* (6), Tintoretto's *Ascension of Christ* (10) is a canvas of impressive dimensions. Koninck's *Landscape* (17), unlike that by Rubens facing it, Poussin's *Exposition of Moses*, and Claude's *Ascanius shooting the Stag* (20, 21), must for the same reason appear to relative disadvantage.

Plates 1 and 2 show specimens of Italian fourteenth-century painting in the work of Vanni, a Sienese, and Orcagna, a somewhat older Florentine. Bicci di Lorenzo's charming *St. Nicholas rebuking the Tempest* (3) leads on to the Quattrocento, of the later phases of which works by Bellini, Giovanni Santi (the father of Raphael), Montagna and Pinturicchio (4, 6–8) provide further examples. A picture dating from a particularly interesting moment in the development of Italian painting is Giorgione's Madonna (5); it retains much of the Quattrocentist flavour of the preceding epoch, but points forward to the full Renaissance maturity of Titian's generation. In Bronzino (9) we see the Florentine

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School already passing through and verging on mannerism; both Tintoretto and Bassano (10, 12) show Venetian painting in a relatively late, but highly impressive phase, while Canaletto and Guardi (22, 23) are representative of its last efflorescence in the eighteenth century.

Of the Netherlandish primitives the Ashmolean has little; here only Patinier (cover plate) and an anonymous painter of the environment of Van Orley (15) tell us anything of the survival of their great tradition. Rubens's beautiful landscape study (16) is one of a number of sketches in the collection by the outstanding Fleming of the seventeenth century. Rembrandt, his compeer in Holland, will not be illustrated; but Koninck's *Landscape* (17) and Bol's supposed self-portrait (19), are characteristic productions of the School which he adorned. Two works of hybrid character are those here attributed to Finsonius and Honthorst (13, 18). The former, certainly by an artist of Netherlandish origin, must yet have been painted in Italy under the influence of Caravaggio; the latter is only putatively Dutch, and in fact may be of French workmanship.

A primitive (14), two fine examples by the foremost masters of the seventeenth century (20, 21), and an isolated masterpiece of the nineteenth (28) give at least a glimpse of the great tradition of French painting, one of the most fertile and sustained of any in Europe. The British School finally is represented by two of the great eighteenth-century portraitists, Reynolds and Ramsay (24, 25); Rossetti and Hughes (26, 27) are both exponents of the Pre-Raphaelite movement, which contributed much to Victorian painting, and was closely connected in its origins with Oxford.

K. T. P.

1 (*opposite*). The Virgin and Child. By Andrea Vanni (1332–1414)

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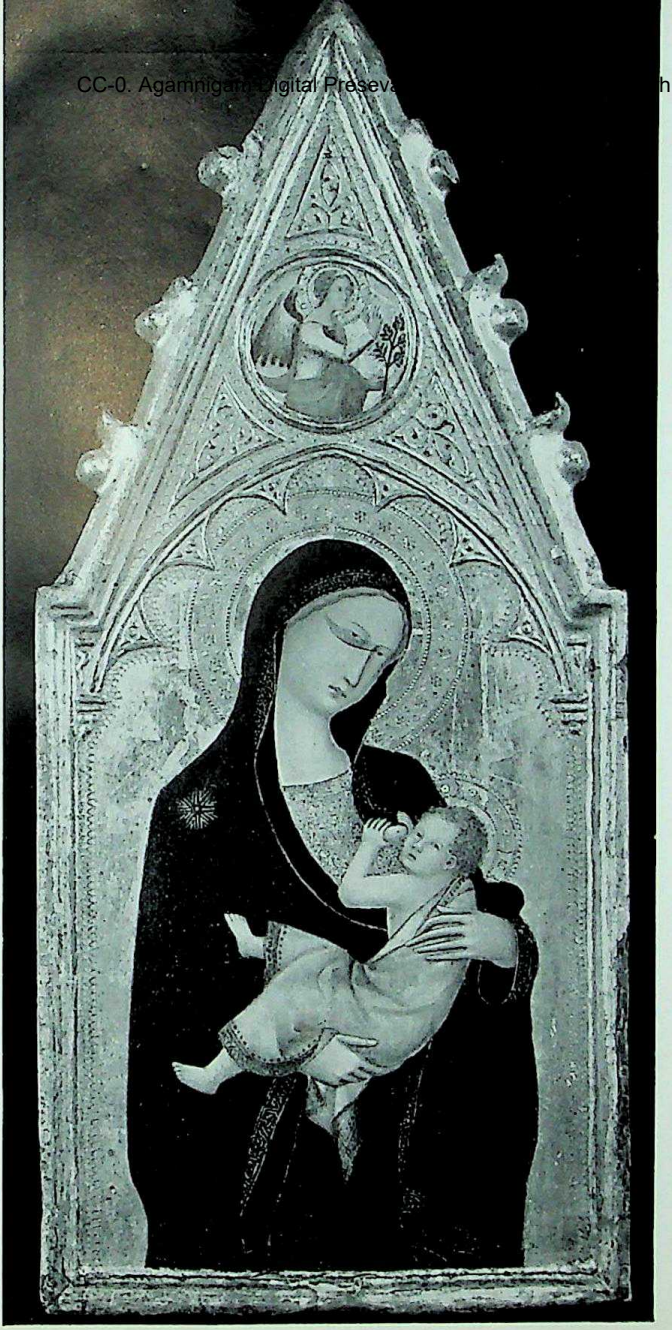

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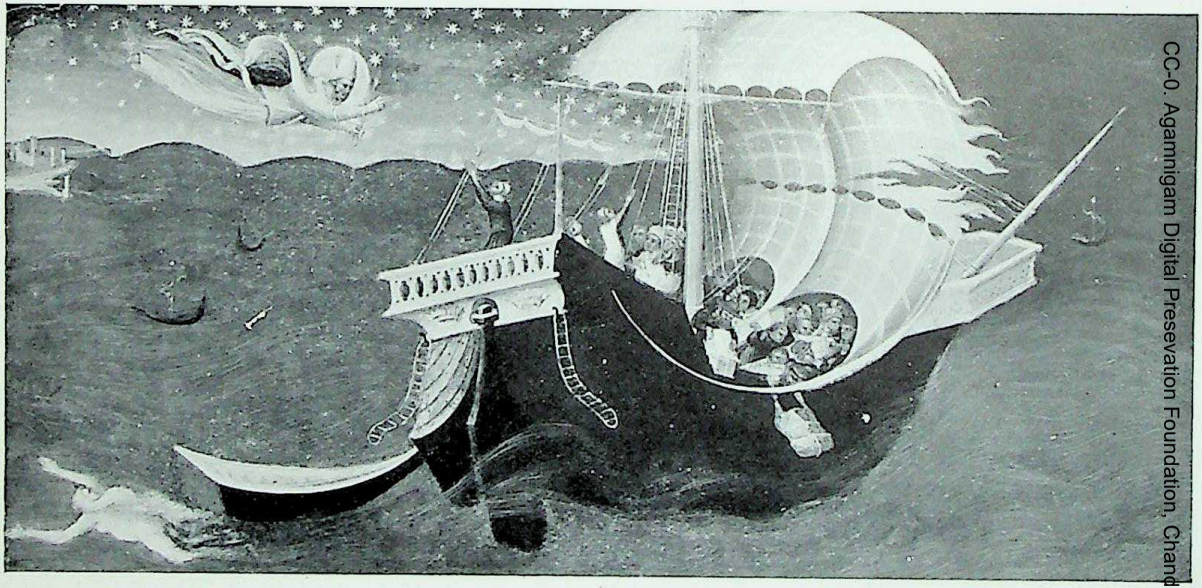
2. The Birth of the Virgin. By Andrea Orcagna (1308–1368)



3. St. Nicholas rebuking the Tempest. By Bicci di Lorenzo (1373–1452)

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4. St. Jerome. By Giovanni Bellini (1428/30–1516)

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5. The Virgin and Child. By Giorgione (c. 1478–1510)

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6. The Virgin and Child. By Bartolommeo Montagna (1450–1523)

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7. Portrait of a Lady. By Giovanni Santi (c. 1434–1494)

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8. Portrait of a young Man. By Bernardino Pinturicchio (c. 1454–1553)

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9. Don Garzia de' Medici. By Angelo Bronzino (1503–1572)

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10. The Ascension of Christ. By Jacopo Tintoretto (1518–1594)

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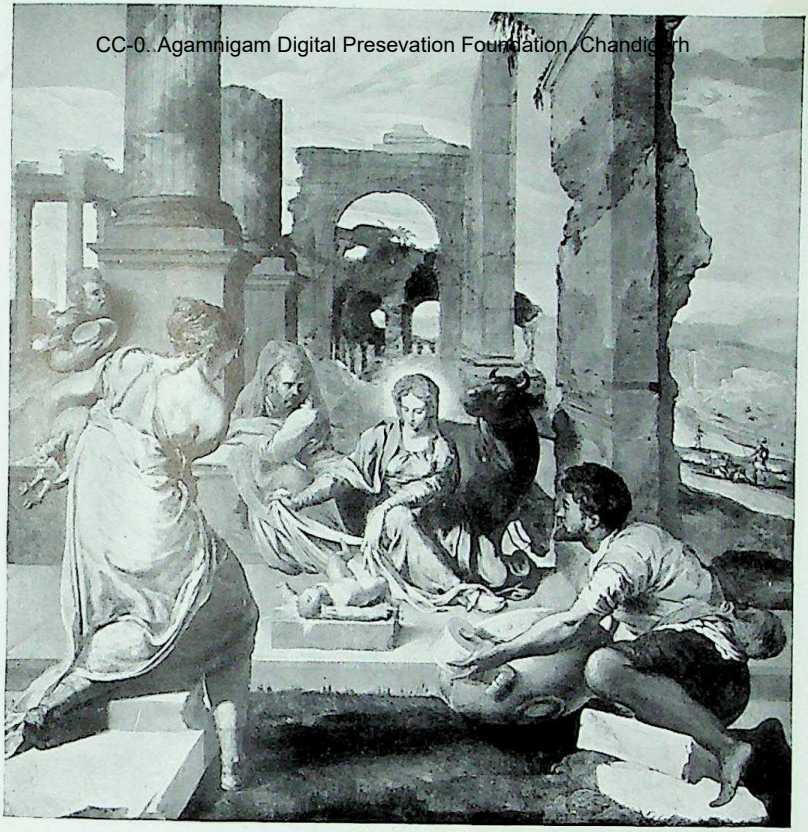

11. The Adoration of the Shepherds. By (?) Pellegrino Tibaldi (1527–1592)

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12 (*above*). Christ disputing with the Doctors. By Jacopo Bassano (c. 1510–1592)

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13. A Man playing a Recorder. By (?) Lodovicus Finsonius (d. 1617)

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14. Pietà. French School, XV Century

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15. The Annunciation. Flemish School, about 1520

16. Landscape. By Peter Paul Rubens (1577–1640)

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17. Landscape. By Philips de Koninck (1619–1688)

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18. Allegory of Justice and Vanity. By (?) Gerard van Honthorst (1590–1656)

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19. Portrait of a Man. By Ferdinand Bol (1616–1680)

20. Ascanius shooting the Stag. By Claude Lorrain (1600–1682)

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21 (*below*). The Exposition of Moses. By Nicolas Poussin (1594–1665)

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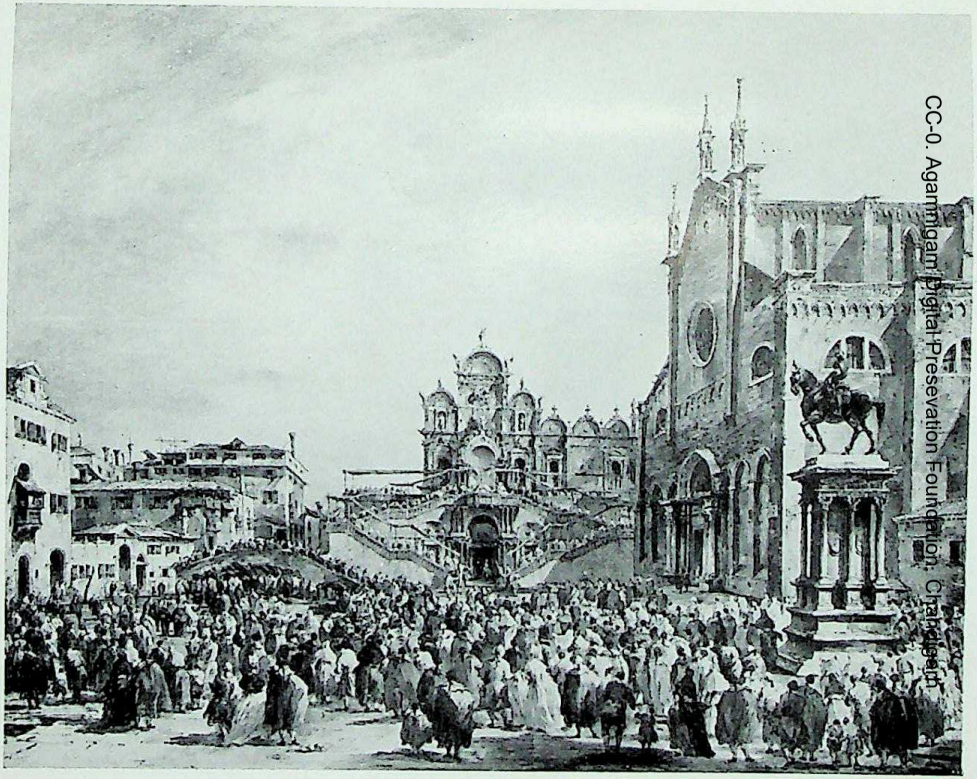
22 (*above*). View of Dolo. By Antonio Canaletto (1697–1768)



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23. Campo SS. Giovanni e Paolo: The Papal Blessing. By Francesco Guardi (1712–1793)

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24. Mrs. Thomas Meyrick (née Keppel). By Sir Joshua Reynolds (1723–1792)

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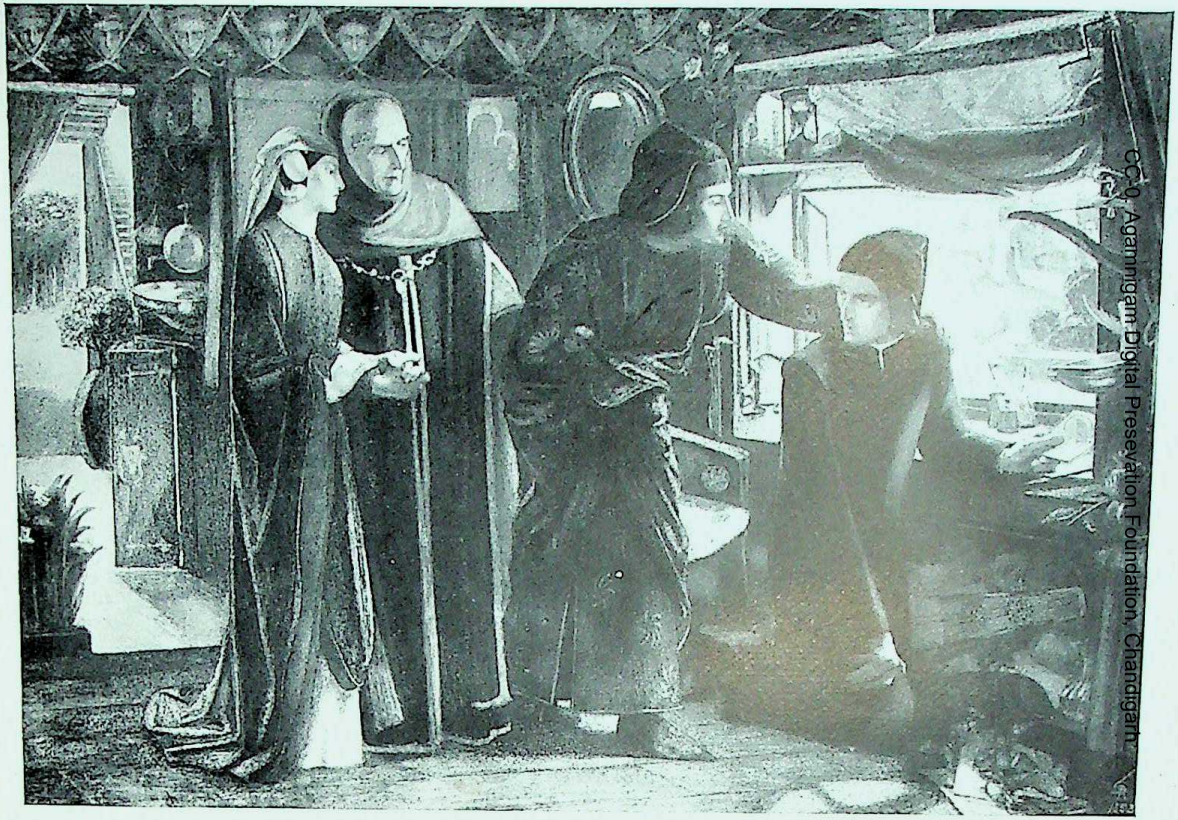
25. Flora Macdonald. By Allan Ramsay (1713–1784)



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26. Dante drawing an Angel. By Dante Gabriel Rossetti (1828–1882)

27. Home from Sea. By Arthur Hughes (1832–1915)

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28. La Toilette. By Henri de Toulouse Lautrec (1864–1901)

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